

## DEPARTMENT OF ORNAMENTAL HORTICULTURE.

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SWITZERLAND, FLORIDA.

### 'Neath Skies of June.

'Twas a day of glorious promise  
Beneath the skies of June;  
Not a cloud to fleck the sunshine,  
And every bird in tune.

In every dell and hollow  
Rich the wild flowers glow,  
And in fields of blooming clover  
Butterflies skimmed low.

Brooks went singing 'mong the rushes,  
Light winds kissed the brow,  
The same joy fills and thrills me  
In memory, even now.

And away from all the others  
To a shady Wild Rose dell,  
We went wandering—a story  
Sweet and old to tell.

Dogwoods bloomed as snowdrifts,  
Roses, pink and white,  
All beneath the sweet June sunshine,  
Filled me with delight.

Yet 'twas not the thrushes singing,  
Nor the Roses' rich perfume,  
Nor the glowing, soft June sunshine  
Nor the showy Dogwood's bloom.

None of these that so enthralled me,  
That enralls me even yet;  
'Twas the story that He told me—  
A story I'll ne'er forget.

—Park's Floral Magazine.

### Callicarpa Purpurea.

The editor of Park's Floral Magazine recommends this shrub in a paragraph which we quote below.

We do so to call attention to the fact that we have a species which grows abundantly in this state, that is more showy and in every way more desirable for cultivation, in the South, than the one described. *Callicarpa Americana* is a native of the Southern states. The flowers are small and not conspicuous though as they are borne in dense clusters they make more display than would be supposed from a sight of a single blossom. But it is when the fruit turns to the color of ripeness that its beauty begins to be noticeable. The fruit is found crowded so closely together that it forms bunches, often from one and a half to two inches in diameter, and from two to six or more inches long. If it were an expensive exotic it would be very highly prized. But as it can usually be had for the trouble of digging and moving to the home grounds, it is neglected. The only advantage which the foreign variety has is that it is more hardy, and can be grown at the North, where our species would not stand the cold of the winters.

This beautiful fruit-bearing shrub is from India, but is entirely hardy in the United States. It grows three feet high, the branches being long, slender and abundant. In summer they are covered with small, inconspicuous white flowers, which are succeeded by rich, shining, violet or purple berries, every branch becoming a fine wreath of color, and remaining so for many weeks. For a low screen or hedge, or for planting in beds of mixed shrubbery this rare and beauti-

ful shrub is worthy of more attention. It is readily propagated either from cuttings or seeds. When grown in pots it is fine for room adornment. When so used the plants should be planted in the spring and cut back occasionally early in the season to prevent bushy growth.

### The Arrangement of Flowers.

A great many persons, who love flowers and want them in their rooms, have but little idea of the proper or best method of arranging them. A contributor, to *Floral Life*, tells how it should be done:

Some persons have a natural gift for arranging flowers artistically, just as some have a genius for painting, music or poetry. The Japanese are certainly so blessed; they do not follow our custom of arranging flowers, but place just one perfect blossom in a choice receptacle, yet they have a thousand fancies for arranging flowers, selecting them for certain occasions with regard to their color and sentiment.

Those who have not the natural gift for arranging plants and flowers may do much toward improving their "sense of the fitness of things" by studying Nature. She has her own rules for the use of color, whether she is painting a landscape or a carnation, and never makes a mistake in the arrangement.

If you would know how much more pure are the colors of flowers than the paint of the artist, just give a dab of cadmium yellow or chrome yellow on a petal of the California poppy or a dab of pink madder on a pink rose petal, or a cobalt blue on a purple aster. One is surprised at the dull, dead appearance of the paint. The artist soon learns the great influence colors exert on their surroundings and on each other, that yellow makes purple seem more purple, that blue-green makes scarlet the more intense, that orange makes blue bluer, and pale olive green makes pink pinker.

There is no color arrangement when yellow marigolds, purple pansies, pink phlox and crimson zinnias are all hobnobbing in the same bouquet. It is best to make up a bouquet of single varieties of flowers, or of varieties that are harmonious. By the intervention of space or other color, they will not appear to be a constant warring of colors. One would surely not prefer a cluster of pink and yellow roses when he can as easily have the color all pink or all yellow, or pink and white, or yellow and white.

Nature's grandest effects invariably have a key—red, yellow, green or blue, and all other color is strictly subordinate or is merely a suggestion. Flower colors are too intense to allow of the huge conglomeration packs that are indiscriminately arranged by a careless hand. It does the flowers a gross injustice. Three or four blossoms with suitable "green" artistically arranged have a much better effect than the heterogeneous masses one not infrequently sees. Much or little green in a bouquet is merely a matter of taste; it should, when possible, be of the same plant as the blossoms. When this is not advisable, as in the nicotiana or petunia, on account of the appearance of the foliage, or in the pansy or sweet pea, when cutting the foliage destroys the plant, one can, by using taste, find some suitable foliage.



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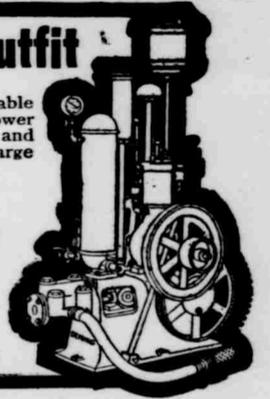
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The old-fashioned Southern wood is fine to use with some flowers; so is the Boston fern. *Asparagus sprengeri* is lovely. *Smilax* and ivies will be found to be very useful.

White flowers always combine well with others of the same varieties. If care is taken in shading, all colors of the same flowers may be made to look well together, though, as a rule, the simpler the better, as white and yellow chrysanthemums, white and purple lilacs, white and purple asters. Never place more than two varieties of flowers in one cluster, and let one of them be a modest unobtrusive blossom.

Arrange flowers according to their habits of growth. This requires a study of nature and her arrangements. Let the decorations be timely as *Harrissii* and *candidum* lilies with ferns for Easter; chrysanthemums, asters, witch-hazel, etc., for Thanksgiving; red berries, holly and red carnations for Christmas, or such should at least be the keynote in the arrangement.

Even after the vases and baskets are all filled, all is not done, for a wrong placing of them will spoil the whole effect. Nature has all outdoors, with a background of the living green, the brown earth and the blue sky, while we have a red, yellow, blue or green-papered room to contend with.

The dainty and more delicate ones are best on a table or stand; the large and showy appear well on the koor, such as peonies, goldenrod, gladiolus, etc., while the bright glowing, yet not large, are best on a mantel or at a distance. For a formal dinner a good arrangement is to have the flowers raised high and allowed to spray loosely fountain fashion from the central epergne and from slender vases near

the ends of the table. The favors at each plate should, of course, be of the same variety as used in the vases.

The best flowers for the breakfast table are the dainty, airy or spicy ones, as nasturtiums, with their own foliage, sweet peas or pansies. In the autumn cosmos and asters are fine. For the winter breakfast table the wide-awake, cheery Chinese primrose is unsurpassed. Place the pot in a dainty jardiniere and put plant and all on the table.

Other beautiful though simple and inexpensive arrangements will suggest themselves to all who take an interest in floral decoration. The receptacle should invariably be unobtrusive and suitable in size and shape; clear glass is best. It is not itself noticeable, yet it is clear and sparkling, suggestive of water, and the stems and leaves show to advantage. The flower holder should never divert attention from the flowers. The ornamental vase is not suitable. If one has something of good shape, yet gaudy in appearance, it may be painted a sage green or dull brown, and will be found suitable for many flowers.

### Weigela Rosea.

This old flowering shrub is well deserving of all the praise given it by a correspondent of Park's Floral Magazine. The only objections which can be urged against its claim to a place in Florida gardens, are that it is deciduous and blooms but once a year. Still it is such a vigorous grower and such a profuse bloomer that it should be found in every yard which is not too small to afford room for a general and varied collection.

*Weigela Rosea*, sometimes known as *Diervilla*, and sometimes as *Bush Honeysuckle*, is a beautiful, hardy,